

# POÈME DES RIVAGES

Transcription pour Piano  
à quatre mains par l'auteur

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Op. 77, 1919-1921

## I

### Calme et Lumière

Agay-Méditerranée

Tranquillement (♩ = 63)

PRIMA

Tranquillement (♩ = 63)

SECONDA

pp

pp

1

2

35

3 2 1

1

*en augmentant*

*p*

2

*en augmentant*

*p*

### En animant un peu

1

*f bien en dehors*

*en aug.*

2

*En animant un peu*

*p*

*en aug.*

### 2 Au mouv!

1

*- mentant*

*f*

*pp bien chanté*

2

*- mentant*

*f*

*pp*

1

2

*augm.*

*f*

*sfz*

*augm.*

*f*

1

2

*sfz*

*toujours f*

*en diminuant beaucoup*

*toujours f*

*en diminuant beaucoup*

3 Un peu plus vite

1

2

*mf en dehors*

*p*

3 Un peu plus vite

*p*

*p*

1

*p* *f* *pp* *sfz* *moins f*

2

*p* *f* *pp*

**En animant toujours**

1 *toujours p* *mf bien chanté*

**En animant toujours**

2

**4 Plus vite (♩ = 88)**

1 *mf* *sfz*

**4 Plus vite (♩ = 88)**

2 *mf* *sfz*

En retenant 1<sup>er</sup> Mouvt

1 *en diminuant beaucoup* *pp* *en di*

2 *en diminuant beaucoup* *pp*

5 Assez animé (♩ = 100)

1 *- minuant* *ppp* *p*

2 *p*

5 Assez animé (♩ = 100)

1 *p*

2

1

2

1

2

6

plus *f*

*sfz*

*sfz*

6

3 1 5 2 4 1 4 5 2 4 1

plus *f*

*sfz*

*sfz*

1

2

*f*

*dim.*

*f*

*dim.*

6 6 6

7

Plus animé et en serrant toujours

1 *pp* *p* *plus f*

2 *pp* *p* *plus f*

7 Plus animé et en serrant toujours  
trumm trumm trumm trumm trumm trumm trumm trumm

Plus vite (♩ = 132)

1 *f* *p* *en augm.*

2 *f* *p* *en augm.*

Plus vite (♩ = 132)

1 *sfz* *p* *en augm.*

2 *sfz* *en augm.*

1 *sfz* *f* *sfz* *en dim.* Retenu

2 *sfz* *f* *sfz* Retenu

8 Au mouv<sup>t</sup> préc<sup>t</sup> (♩ = 100)

1 *p*

2 *pp* *p*

1 *mf* *en augm.* *f*

2 *mf* *en augm.* *f*



1

2

9

*p*

*p*

1

2

*f*

*mf*

1

2

*sfz*

*ff*

*en dim.*

**10** Vif et passionné (♩ = 132)

1 *mf* soutenu *sfz*

2 *mf* *fp*

1 *sfz* *en augm.*

2 *fp* *en augm.* *f* *express.*

1 *p* (Croisez au dessus) **11**

2 (Croisez au dessous) **11**

1

*f* *mf*

2

*mf*

1

*sfz* *en augm.*

2

*sfz* *en augm.*

12

*ff*

2

12

*ff*

1

*ff*

*f* 3

*f* 3

2

*p.*

*en dim.*

1

*ff*

*f* 3

2

*ad.*

13

1

*mf*

2

*en diminuant*

9

*p*

*ad.*

En retenant beaucoup

1

en diminuant

2

En retenant beaucoup

en diminuant

\* Red. \*

I<sup>er</sup> Mouvt Tranquillement (♩ = 63)

1

*ppp*

2

I<sup>er</sup> Mouvt Tranquillement (♩ = 63)

*p*

1

*ppp*

2

*p*

En animant un peu

1 *ppp*  
*mf* chanté

2 *En animant un peu*

1 *pp* *plus f* *f*

2 *en augm.* *f*

14

Au mouv!

1 *pp* *subit* *en aug*

2 *pp* *subit* *en aug-*

1 *- men - tant* *f*

2 *- men - tant* *f*

1 *ffz* *ff* *f* *en*

2 *ffz* *ff* *f* *en dim.*

1 *dim.* *p express.*

2 *un peu sfz* *pp*

15

En animant

plus *f* en augmentant

En animant

plus *f* en augmentant

16 Revenez au mouv!

*ff* *sfz* *f* bien soutenu *sfz*

16 Revenez au mouv!

*ff* *mf* en diminuant

*vai*

*p* un peu *sfz*

*p* un peu *sfz*

*pp* (effleuré)



17

1

*pp*

2

*pp*

*p*

Assez animé (♩ = 100)

1

*mf*

*f>*

*pp*

*f>*

*p*

1<sup>er</sup> Mouvt! (♩ = 63)

8

2

*mf*

*f>*

*pp*

*f>*

*pp*

5

8

1

*p>*

*pp*

2

*pp*

1

2

## La Joie du Bleu profond

MIRAMAR DE MALLORCA

(Méditerranée)

Animé (♩ = 96)

PRIMA

Animé (♩ = 96)

SECONDA

1 *f et bien soutenu*

2 *mf*

1 *sfz*

2 *en augmentant*

*sfz*

1

*p*

*sfz*

*en diminuant*

2

*p*

*sfz*

*en diminuant*

18

*p*

4 3 2 5 1

18

*p*

*en augmentant*

*plus f*

1

*tr*

*sfz*

2

*sfz*

19

1 *pp* *expressif* *toujours pp*

2 *p* *doux*

8

1 *pp* *plus f*

2

1 *pp* *en augmentant*

2 *p* *en augmentant*

1

20

*f* *sfz* *p* *f* *sfz* *p* *ff*

2

20

*f* *sfz* *p* *f* *sfz* *p* *ff*

1

*sfz* *sfz* *f* *p*

2

*sfz* *sfz* *f* *p* *p*

21

21

*un peu f*

1

*p*

2

*p*

Modéré (♩ = 72)

1

*f*

3

2

*f*

3

22

8

1

*mf*

*f*

3

2

*mf*

*f*

3

22

8

1

*f*

3

2

*f*

3

en augmentant

en augmentant

This musical score page contains three systems of music for a violin (1) and piano (2) duo. The key signature is B-flat major (two flats). The first system (measures 23-24) features a violin part with triplets and a piano part with a triplet in the right hand and a sustained bass line. Measure 23 is boxed. The second system (measures 25-26) continues the themes, with the violin playing *sfz* (sforzando) and the piano playing *ff* (fortissimo) in the right hand. The third system (measures 27-30) shows the violin playing *sfz* and *f* (forte) with accents, while the piano part includes *dim.* (diminuendo) markings. The piece concludes with a key signature change to D major (two sharps) and a 3/4 time signature. A rehearsal mark '8' is at the top left, and a measure rest '23' is above the first measure of the first system.

## Vif et passionné (♩ = 132)

1 *mf* *très expressif* *en augm.*  
(croisez au dessus)

2 *p* *fp* *en augm.*

1 *plus f*

2 *plus f*

1 *en augmentant* *f* *sfz* *p*

2 *en augmentant* *f*

24



1 *plus f* *sfz* *f et soutenu* *p*

2 *en di - mi - nu - ant*

1 *marqué* *f* *(croisez)*

2 *p* *p*

1 *plus sfz* *plus f*

2 *en augmentant* *plus f* *f bien marqué*

Mouv<sup>t</sup> initial Animé (♩. = 96)

1 *ff*

2 *f*

Mouv<sup>t</sup> initial Animé (♩. = 96)

1 *sfz*

2 *sfz*

25 *sfz* *en diminuant*

25 *sfz* *en diminuant*

1 *p*

2 *mf*

1 *f* *en augmentant*

2 *en augmentant*

26 *p* *(croisez)*

26 *bien chanté* *f*

*p*

The musical score is divided into two systems, each with a piano (2) and violin (1) part. The key signature is three sharps (F#, C#, G#).

**System 1:**

- Violin (1):** Features a melodic line with slurs and ties. Dynamics include *f* (forte) in the third measure.
- Piano (2):** Features a more active, rhythmic line. Dynamics include *sfz* (sforzando) and *f* (forte).

**System 2:**

- Violin (1):** Starts with a *pp* (pianissimo) dynamic, followed by a crescendo marked *p* (piano) and *en augmentant* (increasing). The final measure is marked *f* (forte).
- Piano (2):** Also starts with a *pp* dynamic, followed by a crescendo marked *p* and *en augmentant*. The final measure is marked *f*.

**System 3:**

- Violin (1):** Features a melodic line with slurs and ties. Dynamics include *f* (forte), *sfz* (sforzando), and *p* (piano).
- Piano (2):** Features a more active, rhythmic line. Dynamics include *f* (forte), *sfz* (sforzando), and *p* (piano).

1

27

*p* *ff* *sfz* *sfz* *ff*

2

27

*p* *ff* *sfz* *sfz* *ff*

1

*en diminuant*

2

*f et en augmentant* *ffz*

*p* *en diminuant*

Modéré (♩ = 72)

28

*p* 3

Modéré (♩ = 72)

28

*p* *f* *p*

1

2

*f* *p*

*tr*

1

2

*mf* *p*

29

8

1

2

*plus f* *f* *p*

*en dehors*

*plus f*

*en dehors*

*en diminuant*

## Vif et passionné (♩ = 132)

1 *en diminuant* *mf très expressif*

2 *en diminuant* *p*

1 *en augmentant* *f*

2 *en augmentant* *f*

30

1 *augm.* *ff*

2 *augm.* *ff*

1 *plus sfz*

2

31

*mf*

*ff très marqué*

*mf*

1

2

*ff*

*mf*

32 En cédant peu à peu

1

*f*

*ff*

32 En cédant peu à peu

2

*f*



jusqu' au

1

*sfz* *sfz* *f*

2

*sfz* *sfz* *p*

Mouv: initial Animé (♩ = 96)

1

*mf* *f*

2

*mf* *sfz*

1

*plus f*

2

*f* *plus f*

33

1 *en augm.* - - - *ff*

2 *en augm.* - - - *ff*

1 *ff*

2 *ff*

1 *ff*

2 *ff*

## Horizons Verts

FALCONARA  
(Adriatique)

Très animé (♩ = 152)

PRIMA

SECONDA

Très animé (♩ = 152)

34

34

35

35

toujours *p*

1

*mf*

2

This system contains the first system of a musical score. It features two staves, labeled 1 and 2. Staff 1 is a grand staff with two treble clefs and a key signature of one sharp (F#). It contains several measures of music, including a melodic line with a *mf* dynamic marking. Staff 2 is a grand staff with two bass clefs and the same key signature, providing a harmonic accompaniment with chords and moving lines.

1

*f* *p* *f* *mf*

2

This system contains the second system of the musical score. Staff 1 continues the melodic line with dynamic markings of *f*, *p*, *f*, and *mf*. It includes complex passages with sixteenth-note runs and slurs. Staff 2 continues the harmonic accompaniment, maintaining the same rhythmic and harmonic patterns.

1

*f*

2

This system contains the third system of the musical score. Staff 1 features a *f* dynamic marking and concludes with a sixteenth-note run. Staff 2 continues the accompaniment, with a long slur spanning across the bottom of the system, indicating a sustained harmonic foundation.

1

36

2

36

1

en aug - men - tant

2

en aug - men - tant

*sfz*

1

37

2

37

*ff*

*ff*

8

1

2

*p* *en augmentant*

8

1

2

*ff* *p* *en augmentant*

38

8

1

2

*f* *f*

1

*p* *mf*

2

*p*

Modéré un peu moins vite (♩ = 66)

39

*p* bien chanté *expressif*

2

*p*

Modéré un peu moins vite (♩ = 66)

39

*p*

2

*p*

1

*p* *ff*

2

*p*

40

1 *en augmentant* *mf* *f*

2 *en augmentant* *mf* *sfz* *sfz* *sfz*

1 *p bien chanté* *mf*

2 *p* *en augm.*

1 *mf* *f* *soutenu* *en dim.*

2 *mf* *f* *en dim.*



**41** 1<sup>er</sup> Mouvt. Très animé (♩ = 152)

**41** 1<sup>er</sup> Mouvt. Très animé (♩ = 152)

[illegible][illegible]

1

2

*mf* en *augm.*

*f*

\*

\*

43

1

*fp*

2

43

*f*

*mf* en *augm.*

\*

\*

44

1

*f* *plus f* *ff* *sffz* *f* *f*

2

44

*f* *plus f* *ff*

\*

\*

Assez lent (♩ : 66)

8

*pp*

*p*

Assez lent (♩ : 66)

8

*plus f*

*f*

*sfz*

*dim.*

*sfz*

46

*p*

*mf*

*mf*

*mf*

*f* bien chanté

*mf*

46

1 *en dim.* *p* *f* *en dim.*

2 *en dim.* *p* *marqué* *en di - mi -*

47

47

20. \*

1 *f* *en dim.* *p* *f* *bien marqué*

2 *- nu - ant* *p* *tres soutenu*

48

48

1 *p* *f* *ff* *p* *fp*

2 *mf et expressif* *p* *f* *p* *f*

49

49

En serrant jusqu'au Très animé (1<sup>er</sup> Mouvt)

1

2

*p*

No. \*

50

1

2

*p*

50 \*

1

2

*f*

*mf*

1

2

8

*f*

5

1

2

51

*p*

51

*mp*

1

2

1

52

en aug -

2

52

en aug -

1

men - - - tant

ff

53

2

53

men - - - tant

1

très marqué

p

en aug -

2

p

en aug -

8

1  
men - tant très marqué

2  
men - tant

*ff*

8

1  
*p* en augmentant

2  
*p* en augmentant

54

1  
*f* *ff* et très en dehors *ff*

2  
*f* *ff*



Modéré un peu moins vite (♩ = 66)

1 *ff* *p et chanté*

2 *p*

Modéré un peu moins vite (♩ = 66)

1 *mf*

2 *p*

55

1 *pp*

2 *augm.*

56

1 *mf* *sfz* *sfz* *bien chanté* *pp*

2 *sfz* *sfz* *pp*

57

1 *en augm.* *plus f*

2 *en augm.* *plus f*

57

1 *f* *en diminuant* *mf*

2 *f* *en diminuant*

1<sup>er</sup> Mouvt. Très animé

1

*p*

*p* < >

2

*p*

58

1

*mf*

*sfz* >

*sfz* >

2

58

Un peu retenu Très lent (♩ = 66)

1

*p*

*p* < > *f*

2

Un peu retenu

*p*

*fp*

Très lent (♩ = 66)

59 <sup>8</sup> Très lent (♩ = 66)

1 *ff* *p*

2 *ff* *fp*

Très animé (1<sup>er</sup> Mouv.) 60

1 *f* *mf* *mf* *p*

2 *f* *en diminuant*

1

2 *p*

1 *ff*

2 *pp* *ff* *fff*

## Le Mystère de l'Océan

LA GRANDE CÔTE  
(Golfe de Gascogne)

**Très largement** (♩ = 48)

PRIMA

*pp*

**Très largement** (♩ = 48)

SECONDA

*pp*

61

1

*pp*

2

*pp*

61

1

*mf* *express.*

*p*

*(au dessus)*

*sfz* *soutenu*

*p*

2

*p*

1

2

62

62

*p*

*p*

*p*

*p*

*f* et très en dehors<sup>2</sup>

1

2

*sf*

*f*

*dim.*

*dim.*

1

*p* *p* *sfz* *plus f* *f*

2

*p* *sfz* *plus f* *f* *en augm.*

En animant graduellement

63 Animé (♩ = 138)

1 *f* 3 en aug - men - tant *f* et énergique

2 en aug - men - tant *f*

1

2

1 toujours *f*

2 *f* toujours *f*

1 *p subit* **64** *sfz*

2 *p subit* **64** *f*

1 *sfz* *en augmentant* *mf*

2 *en augmentant* *ff*

1 *en augm.*

2 *en augm.*



1 *ff* *augm.*

2 *ff* *p* *augm.*

65 *ff* *p*

65 *en diminuant* *ff* *p*

1 *f* *mf*

2 *p* *mf*

1

2

*f*

*en augmentant*

*f*

66

1

2

*f*

*en aug - men - tant*

*f*

*en aug - men - tant*

Assez lent (♩ = 69)

1

2

*ff*

*très marqué*

*en diminuant*

*p*

*Assez lent (♩ = 69)*

*ff*

*en diminuant*

*p*

1

*mf* très expressif

2

*toujours p*

1

2

67

1

*f* *sf* en dim.

67

2

*plus f* en dim.

1 *p* *en diminuant*

2 *f* *sfz* *sfz*

68 *Même mouv! (♩ = ♩)*

1 *pp* *f* *ff*

2 *en dim.* *pp* *f* *3*

*8<sup>va</sup> bassa.....*

1 *p* *f* *ff* *p* *f*

2 *pp* *f* *3* *p* *en augmentant beaucoup*

*8<sup>va</sup> bassa.....*

1 *tr* *en augmentant*

2 *f* *ff*

Mouv: initial Largement (♩ = ♩)

1 *tr* *f*

2 *ff* *très marqué*

69

1 *f* *8*

2 *fz* *Red.* *\** *3*

1

*f* *tr#* *sfz* *f* *sfz*

2

*f* *sfz* *f* *sfz*

1

*tr#* *sfz* *sfz*

2

1

2

*8va bassa.....* *Ped.* \*

*3*

70

1

*toujours f*

8

tr#

3

2

*toujours f*

70

1

8

tr#

3

2

8

tr#

3

1

*p*

*en augm.*

3

3

2

*p*

*en augm.*

3

3

**71** Animé

1 *ff*

2 *ff*

1

2

1 *p*

2 *p*



1

72

*sfz* >

2

72

*fp*

*fp* en augmentant

1

*mf*

*f*

*sfz*

2

*f*

1

en augm.

*ff*

2

en augm.

*ff*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves, labeled '1' on the left. The upper staff is in treble clef and the lower staff is in treble clef. The key signature is one sharp (F#). The upper staff begins with a *mf* dynamic and features a melody with eighth and sixteenth notes. The lower staff begins with a *f* dynamic and features a melody with eighth and sixteenth notes. The second system also consists of two staves, labeled '2' on the left. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#). The upper staff begins with a *mf* dynamic and features a melody with eighth and sixteenth notes. The lower staff begins with a *mf* dynamic and features a melody with eighth and sixteenth notes. The score includes various musical notations such as notes, rests, and dynamic markings.

1 74

2 74

*pp*

1

2 *mf*

1 75

2 75

*plus f* *p*

1

2

*p*

1

2

*mf*

1

2

*f*

*en augmentant beaucoup*

1

2

76

*plus f*

*ff*

76

*ff*

1

2

*fff*

*fff*

1

2

77

*ff* *en dim.* *p marqué* *pp marqué* *f*

*ff*

77

*p* *pp*

Le double plus lent (♩ = 2)

Très tranquillement (♩=52)

1 *mf* *p* *en dim.* *p* très chanté et expressif

2 *mf* *p* *p*

1 *p.* *augm.* *f* *p*

2 *en augmentant* *fp*

78

1 *f* *en dim.* *p* *expressif*

2 *fp* *p* *p*

78

1

2

79

*mf* *sfz* *dim.*

3

*mf* *dim.* *mf*

1

2

*p*

*en dim.* *p*

*mf* marqué *sfz*

1

2

*toujours en diminuant*

*doux, express.*

*p*

80 *comme de loin* *plus p* 3

1 *fp* *p* *p*

2 *mf* *mf*

1 *pp* 3

2 *pp*

1 *un peu marqué* *pp*

2 *pp*